

STFUL NUMBERS FROM THE MUSICAL COMEDY

# The Wizard of Oz

LYRICS BY  
L. FRANK BAUM  
MUSIC BY  
PAUL TIETJENS

When We Get What's A'comin' To Us	50
The Traveler and the Pie	50
When You Love, Love, Love	50
The Scarecrow	50
The Guardian of The Gate (Bass Song)	50
Love is Love	50
The Witch Behind The Moon (Weslyn-Albert)	50
I'll Be Your Honey in The Springtime (Harry Freeman)	50
She Really Didn't Mind The Thing At All (Slavin-Mann)	50
It Happens Every Day (Baum-Mann)	50
The Different Ways of Making Love (Baum-Mann)	50
Just a Simple Girl From the Prairie	50
INSTRUMENTAL	
March "The Phantom Patrol"	60
Selection	75
Waltzes	60

M. WITMARK & SONS  
NEW YORK CHICAGO LONDON  
VIENNA-LEBZIG SAN FRANCISCO TORONTO  
JOSEF WEINBERGER CANADIAN AMERICAN MUSIC CO. LTD.





# The Guardian of the Gate.

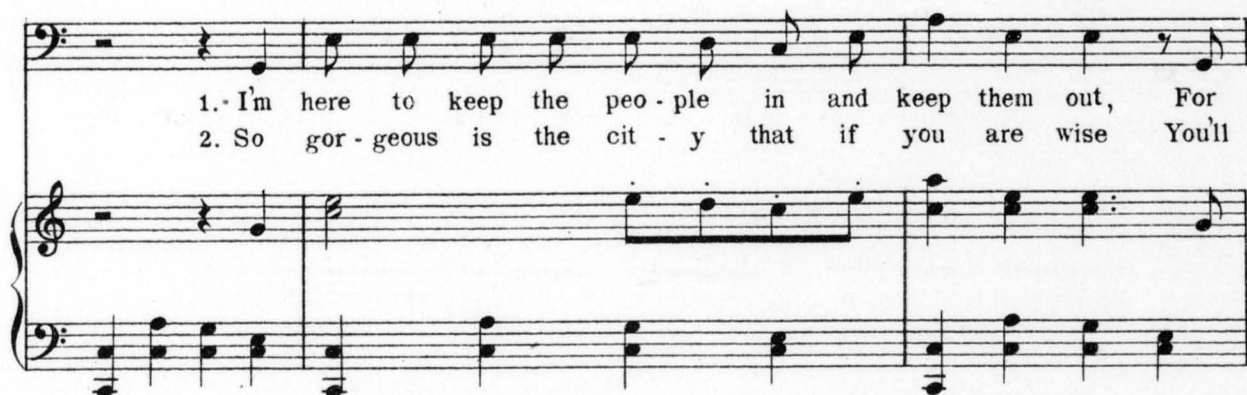
Words by  
L. FRANK BAUM.

Music by  
PAUL TIETJENS.

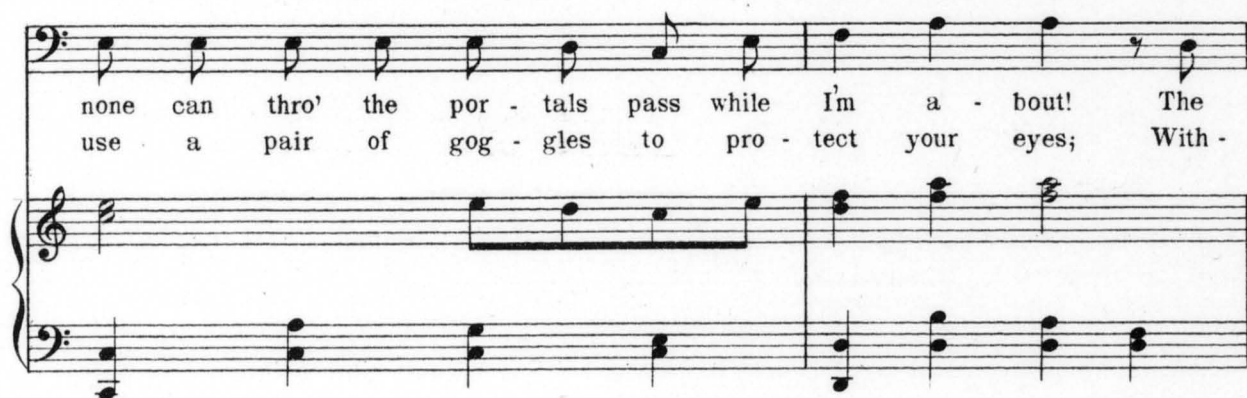
Moderato maestoso.

Piano.

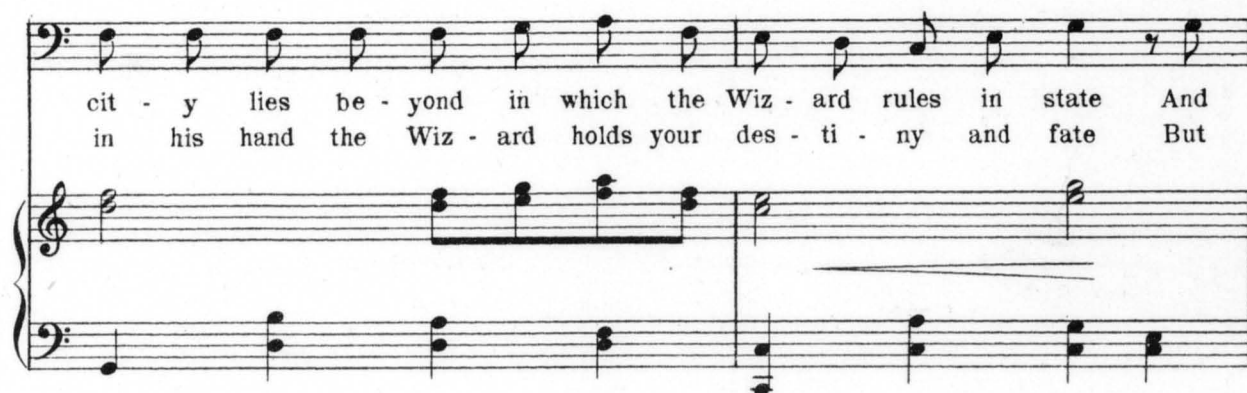
The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic marking and a forte (f) dynamic marking. The tempo is marked 'Moderato maestoso'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system includes a piano (p) dynamic marking and a forte (f) dynamic marking. The second system continues the melody. The third system features a key signature change to one sharp (F#). The fourth system continues the melody. The fifth system includes a key signature change to one flat (Bb) and a piano (p) dynamic marking. The score is framed by a decorative border.



1. I'm here to keep the peo - ple in and keep them out, For  
2. So gor - geous is the cit - y that if you are wise You'll



none can thro' the por - tals pass while I'm a - bout! The  
use a pair of gog - gles to pro - tect your eyes; With -



cit - y lies be - yond in which the Wiz - ard rules in state And  
in his hand the Wiz - ard holds your des - ti - ny and fate But



I'm the man that guards the gate— The guard-ian of the gate. The  
I'm the man that guards the gate— The guard-ian of the gate. The

*mf*



REFRAIN.

gate, the gate, the gate, the gate The glit - t'ring, glist' - ning  
gate, the gate, the gate, the gate The glit - t'ring, glist' - ning

*p*

gate! How - ev - er grand and fine you be How -  
gate! What - e'er your name or your de - cree You

- ev - er hum - ble don't you see You've got to get the key of me The  
must de - fer to my de - cree A per - son of au - thor - i - ty The

*cresc.*

guard - ian of - the gate! The gate, the gate, the gate, the gate The  
guard - ian of the gate! The gate, the gate, the gate, the gate The

*f*

glit - t'ring, glist' - ning gate! You've got to get the  
glit - t'ring, glist' - ning gate! A per - son of au -

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

key of me The guard - ian of the gate!  
- thor - i - ty The guard - ian of the gate!

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment includes a forte (ff) dynamic marking. The system ends with a double bar line.

The third system of the musical score. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with a piano (p) dynamic marking. The system ends with a double bar line.

The fourth system of the musical score. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with a mezzo-forte (mf) dynamic marking, followed by a forte (f) dynamic marking and a double bar line. The system ends with a double bar line.